

*Gal 4 To To d*  
DESCRIPTION *573.6*  
*2 72*  
OF THE  
CITYHOUSE  
O F

AMSTERDAM, *K*

With an explication of the *emblematical Figures, Painting, and Images, &c.* which are within and without this glorious building.



At AMSTERDAM,  
By PETER MORTIER,  
*With Privilege. 1766.*

# PRIVILEGIE.

*J. J. Baars*

**D**e Staaten van Holland en West-Vriesland doen te weten: Alfoo ons te kennen is gegeven by PIETER MORTIER, Stads Drukker en Boekverkoper tot Amsterdam, dat hy Suppl. door Inkoop van de *Erven van Jan de Ryke* was machtig geworden den geheelen Druk en alle de Exemplaairen soo in 't *Nederduits* als *Fransch*, *Hoogduitsch* en *Engelsch* van een Boek, tot Tytel voerende: *Beschryving van 't Stadhuys van Amsterdam*, met een Verklaaring van de *Sinnebeeldige Figuren*, *Schilderwerken*, *Beelden* enz. die soo wel binnen als buiten dat heerlyk Gebouw gevonden worden, met een verdere Verklaaring van 't *Schilderwerk op de Burgerzaal* enz. met *Platen*, synde ten dienste der Liefhebbers en Reisigers te samen gesteld.

En alfoo hy Suppl. niet sonder reeden beducht was dat eenige baatsugtige menschen hem Suppl. door 't Nadrukken van 't selve Boek souden komen te frustreeren van de Vruchten, moeiten en swaare kosten in 't bekomen en 't Drukken van 't selve besteed. Soo keert hy Suppl. sig tot ons, ootmoedelyk versoekende, vermits het Octrooy van het bovengemelde Werk, op den 18de der gepasseerde Maand Augustus deeses Jaars 1766. was geëxpireert, om 't bovengemelde Boek alleen, en met seclusie van alle andere binnen den tyd van vyftien eerstkomende Jaaren, in de *Fransche*, *Engelsche*, *Hoogen Nederduitsche Taalen*, te mogen Drukken; mitsgaders 't selve alleen te mogen debiteeren, met verbod aan alle andere het zelve Boek in 't geheel ofte ten deelen in de bovengemelde taalen, ofte op eenig andere Titel, of naam van eenig *Auteur*, hoedanig 't ook soude mogen wesen, nagevolgd, veranderd, verkort ofte vermeerderd, te mogen Nadrukken of Uitgeeven ofte elders Nagedrukt binnen deese Landen te mogen debiteeren, ende dat op een boete van drie duizend Guldens, ofte sodanige andere als Wy zouden oordeelen daar teegen te statuereen.

ZOO IS 'T, dat Wy de saake ende het voorf. verzoek overgemerkt hebbende, ende geneegen weesende ter bede van den Suppl. uit onse regte weetenschap, souveraine magt ende autoriteit den selven Suppl. geconsenteerd, geaccordeerd en geoctroyeerd hebben, consenteeren, accordeeren en octroyeeren hem by deesen, dat hy geduurende den tyd van nog vyftien eerst agter een volgende Jaaren, het voorf. Boek, tot tytel voerende *Beschryving van 't Stadhuys van Amsterdam*, met een Verklaaring van de *Sinnebeeldige Figuren*, *Schilderwerken*, *Beelden* enz. die soo wel binnen als buiten dat heerlyk Gebouw gevonden worden, met een verdere verklaring van

*J. J. Baars*



van 't *Schilderwerk op de Burgerzaal* enz. met *Plaaten*, in  
 dier voegen als sulks by den Supplt. is versogt en hier vooren  
 uitgedrukt staat, binnen den voorsz. onsen Lande alleen sal  
 mogen Drukken, doen Drukken, Uitgeeven ende Verkoopen,  
 verbiedende daarom alle ende een iegelyke het selve Boek in  
 't geheel of ten deelen te Drukken, naar te Drukken, te doen  
 naardrukken, te verhandelen ofte te verkoopen, ofte elders  
 nagedrukt binnen den selven onsen Lande te brengen, uit te  
 geeven of te verhandelen en verkoopen, op verbeurte van alle,  
 de nagedrukte ingebragte verhandelde ofte verkogte Exem-  
 plaaren, ende een boete van drie duisend Guldens daar en bo-  
 ven te verbeuren, te appliceeren een derde part voor den Of-  
 ficier die de calange doen sal, een derde part voor den armen  
 der plaatse daar het casus voorvallen sal ende het restteerende  
 derde part voor den Supplt. ende dit 'telkens soo meenigmaal  
 als deselve sullen werden agterhaald: alles in dien verstande,  
 dat wy den Supplt. met deesen onsen Oetroye alleen willende  
 gratificeeren tot verhoeding van syne schaade door het nadruk-  
 ken van het voorsz. Boek, daar door in geenigen deele ver-  
 staan, den innehouden van dien te auctoriseeren ofte te ad-  
 voueeren ende veel min het selve onder onse protectie ende  
 bescherminge eenig meerder credit, aansien ofte reputatie te  
 geeven, nemaar den Supplt., in cas daar inre iets onbehoor-  
 lyks soude influenceeren, alle het selve tot synen laste sal gehou-  
 den weesen te verantwoorden, tot dien einde wel expresselyk  
 begeerende, dat by aldien hy deesen onsen Oetroye voor het  
 selve Boek sal willen stellen, daar van geene geabrevieerde  
 ofte gecontraheerde mentie sal mogen maaken, nemaar ge-  
 houden weesen 't selve Oetroy in 't geheel en sonder eenige  
 omiffie daar voor te Drukken ofte te doen Drukken; ende  
 dat hy gehouden sal zyn, een Exemplaar van het voorsz. Boek  
 op groot Papier, gebonden en wel geconditioneerd te bren-  
 gen in de Bibliotheecq van onse Universiteit te *Leyden*, binnen  
 den tyd van ses weeken, na dat hy Supplt. 't selve Boek sal  
 hebben beginnen uit te geeven, op een boete van ses honderd  
 Guldens na expiratie der voorsz. ses weeken by den Supplt.  
 te verbeuren ten behoeve van de Nederduitsche Armen van de  
 plaats alwaar de Supplt. woont, en voorts op poene van met  
 'er daad versteeken te zyn van het effect van deesen Oetroye;  
 Dat ook de Supplt., schoon by het ingaan van dit Oetroy  
 een Exemplaar geleverd hebbende aan de voorsz. onse Bi-  
 bliotheecq, by soo verre hy geduurende den tyd van dit Oetroy  
 het selve Boek soude willen herdrukken met eenige Observa-  
 tien, Nooten, Vermeerderingen, Veranderingen, Correctien  
 of anders hoe genaamd, of ook in een ander Formaat, ge-  
 houden sal syn, wederom een ander Exemplaar van het selve  
 Boek, geconditioneerd als vooren, te brengen in de voorsz.  
 Bibliotheecq, binnen den selven tyd en op de boeten en

poenaliteit als voorz. ; Ende ten einde de Supplt. , deesen  
onsen Consente en Oſtrooy mooge genieten als naar behooren,  
laſten wy allen ende eenen iegelyken dien het aangaan mag ,  
dat ſy den Supplt. van den inhouden van deesen doen laaten  
ende gedoogen ruſtelyk , vreedelyk ende volkomentlyk ge-  
nieten ende gebruiken, ceſſeerende alle belet ter contrarie.  
Gegeeven in den Hage onder onsen Grooten Zegele, hier  
aan doen hangen op den derde September in 't Jaar onses  
Meeren en Saligmaakers, duizend ſeven honderd ſes en ſestig.


P. s T E Y N.

Ter Ordonnantie van de Staaten

A. v. D. M I E D E N.

Aan den Supplt. ſyn nevens dit Oſtrooy ter hand geſteld  
(by Extract Authent.) Haar Ed: Gr: Mog: Reſolutien van den  
28 Juny 1715 , en 30 April 1728. ten einde, om ſig daar na re-  
reguleren.

DESCRIPTION  
OF THE  
CITYHOUSE  
OF  
AMSTERDAM,

bove all Buildings which the Ancients most admired, excell'd their Temples, and Capitols, and they kept them both holy, because in the one they exercis'd their Religion, and in the other they maintain'd their Laws, for which reason they built them on large plains, and high places, and us'd all the art to make them look beautiful and glorious. The ambition to such buildings continu's still in most Cities, striving to excell one another with an ornamental Cityhouse.

This Town excelling all the Neighbouring Cities, beareth the praise of having the most finest and magnificent Capitol in Europe, where in the art of many brave

## *Description of the CITYHOUSE*

Masters so glorious shine forth, that neither Italy nor France can excell them

This building stand's in the great mark't call'd the Dam. This plain has also the prospect of the new Church and the first city Weighhouse.

It will not be improper to give some account of the old building, before we begin with the new, which was placed here for the same use, for to shew to the Spectator howmuch this present excell's the former.

For which reason here is added the prints of both, the old being a draught of that which hangs in the Burgomaster's chamber, and the new, so as it is now.

The old Cityhouse was in the same place where the new one is now, tho'some-what nearer to the weighhouse, and Calverstreet, it was foursquare the front and side rested on divers stone Columns some-feet distance from one another.

The front and Judgement Hall were of white stones, and in the front were three large foursquare windows.

It was covered with a flanting ridge of litle regard.

On one side was a foursquare stone Steeple, which spire reached high, but being very old and decay'd leaned so-  
much



much to one side that it was in danger of falling, tho by a singular art it was set strait again in thee days anno 1601.

Yet soon after the upperworks begun to decay, infomuch that it look'd to be dangerous, for which reason the Spire, and the Clocks were tookdown in the year 1615, leaving the stump a litle above the roof of the Cityhouse, wherein the great Clock was placed.

Within were several oldfashion'd Rooms and two great Halls, in that on the right was to be seen what year and day the seditious Anabaptists had seized the Cityhouse: in that on the left, being a litle higher, the proclamations were read out of the windows, the other rooms were divided for the services appartaining to such a house, as the Schepens chamber, Threasury, Secretary office, Orphan's chamber, and others.

The Judgement Hall was furrounded with Iron Trellis, on which cornish stood divers effigies of the ancient Earls of Holland, amongst these were *William* the sixth, *Lady Jacoba*, *Philips* call'd the Good, and his *Lady*.

These were saved out of the fire, and now to be seen in the Treasury chamber.

## 6 Description of the CITTHOUSE

The time of the first erecting of this building is uncertain, by old writings it appears that it was in being before the year 1400, for the Judgement Hall has been newbuild and added to it in the year 1418, some mention one hundred or more, before, but it is uncertain, tho' it is true that this building was very futable to the City at that time being both of litle esteem, but with inlarging the City this house was made bigger as mentioned before, and many years after the St. *Elisabeth* Hospital was added to it for conveniency of more rooms.

The street next the Cityhouse was call'd the Gasthouse steeg, or Hospital lane, in English, which has that name stil.

This building took fire in the year 1652. the 7 . of July between saturday and sunday attwo in the morning, by what accident is unknown, the flame was so vehement that every thing was consumed except a piece of brikwork of the Steeple.

When this accident happen'd they had been building four years the newhouse, and had took down a part of the old to make more room.

The Magistrate was obliged to fix an other place of meeting, which was at first  
in

in the Prince, a publik house behind the weighhouse for trials on life and death, and the Scaffold was erected before the Weighhouse.

The bank of Exchange was removed to John Roonpoortstoorn (. a steeple call'd so.) where the money was secured in arched cellars, and the upperrooms were for the Bookkeepers, and Cashiers.

This was the end of the old building, and if the Story of the young *Fenix* rising from the dead, who out of the ashes of the old one appears more beautifull, the application can be nowhere better fix'd then to this glorious edifice, of which we leave the Spectator to Judge.

After the Magistrates had resolved to erect a new building in the same place, they chose from amongst the best Architects that brought in their draughts and moddels, *Jacob van Kampen*, who was made chief master of this work.

At a general meeting were chosen Commissioners. Vitz: Mr. *Cornelis de Graaf*, *Anthony Oetgens van Waveren*, *Joan Huidenkooper*, and *Joan Cornelis Geelvink*, to have the inspection there of with the above named Architect.

Which Gentlemen, and the Builder ac-

## 8 *Description of the CITYHOUSE*

quitted them selves so laudable in all what belongs to conveniency, art and ornament, that, one cannot behold this building without reverence to their names, and to allow them that honour which they have merited by shewing their Judgement in it. 13659 piles were drove into the ground to build this house upon, which begun the 20<sup>th</sup>. of January 1648. and finish'd the 6<sup>th</sup>. of October following.

The first stone was laid the 22<sup>d</sup>. day after the last pile was drove in. The Burgomasters for that year were Mr. *Wouter Valkenier*, Doctor *Gerard Schaap*, *Gerbrand Claasz. Pankras*, and *Cornelis de Graaf*.

The first stone being of white marble, was laid at the south corner over against the Calverstreet, with the following inscription.

*The first foundation stone is laid by*

GERBRANT PANKRAS,  
JACOB DE GRAAF,  
SIBRANT VALKENIER,  
and  
PIETER SCHAAP.

*Sons and Cousins of the Burgomasters the*  
28<sup>th</sup>. of Octob. 1648.

This



This work went on so quik, that the Magistrates with great solemnity took possession of their new Cityhouse in the year 1655. on the 23<sup>d</sup>. of April notwithstanding the building was quite open at the top, without roof, Steeple &c.

To view this building in good order, we shall first take notice of the outside, as Fronts, Heights, Breadths, and Depths, and then of the inside, and then give an account of what this whole building containeth.

The Architecture which is so much transparent in this work, is collected from the five choicest orders of building Viz: the *Corinthian*, *Ionick*, *Roman* &c. which all make a fine shew in abundance with their own remarkable ornaments, being thus work'd and link'd together with hanging festoons, fruit, and carvedwork, each after it's own nature, fine and beautifully trimm'd, insomuch that there is no disorder in the whole building, nor a vacant space to be seen.

The pedestals, lights, galleries, chambers, and stairs are fixed over against one another so nice, with so much art, and ornament, that one finds nothing above nor below, but what answers the exact rule, and whereby this building has  
ob-

## 10 *Description of the CITTHOUSE*

obtained a fame throughout the whole world.

This building is three stories high and all arch'd, besides the lowermost ground wherein the Bank of Exchange is placed, and the Treasure is kept, and at the other side under ground the prisons for malefactors on life and death and some Vaults for the use of the prisonkeeper &c.

The lowest of these 3 stories is 12 foot high, the second 36 and the third the same all within the works, and the chambers are of the same hight

The foundation is laid all round with brikwork 7 foot high, and fixed on the top of the piles.

The remaining outworks are made quite up to the cornish of white Bremer and Bentmer stones, of which many hundreds have been made use of.

The breadth of this building is 282 foot, and the depth from the fore and afterfront 235 including the Jambs or pavilions which stand out 17 foot each.

The hight is 116 foot with the roof, and the Cupolo is from the pedestal where the pillars rest upon 41 foot higher. Each corner of the building is beautified with a pavilion of 42 foot broad, and 4  
foot

foot beyond the plainwork, and between them are inward spaces.

The north side between these pavilions is set out with a large and beautiful front (89. foot broad ) 17 foot beyond the plainwork, the afterfront is exact the same except the entry.

The sidefronts to the south and north, which are in allthings equal, have likewise their pavilions and are 79 foot broad. At each front fore and after are two inwardspaces as if it was the same work, these spaces are equal with the afterfront, each 54 foot broad, the two side front inward spaces are both alike and above 19 foot broad, this variety of work add's great ornaments to this building. The lowest pedestal which run's round this house is ful 18 foot high with long square windows, which give light to all the lowerrooms, secured with iron bars.

On each corner of it are three great lanterns, before and at the side, and in the inward spaces before and after in each five and two in each of the sides, and six more in each outset side front

In the fore front are nine semicircle arches four stepshigh from the street for entries, seven of them on a row and one of each side fill'd with ironbars.

The

## 12 *Description of the CITTHOUSE*

The bakfront has also seven openings, the midle is the entry door, the rest for lights.

Above the cornish of this pedestal are round the building 90 pillars after the Roman manner 36 foot & 6 inches each, between each pillar are two lights one above an other, the lowest long & the other foursquare, amongst them hang festoons of divers sorts for ornaments.

In the inward spaces at the sides are in each two Oval lights for the second, and third stair cases.

Above this cornish are also a whole row pillars or columns all round after the Corinthien way, most of highth as the lowest, and just so are the ligths in the third story for the rooms.

These columns support the uppermost cornish.

The roof is about 25 foot above it, and the top is about 4 foot broad cover'd with lead & slates.

In the middle between the fore, back, and side roof is a flat place cover'd with lead, which is over the arche of the Burgershall, lately artificialy renew'd with Irish wood.

On a stone pedestal at each corner of the side pavilions stand before and behind  
four



four brafs gilded Eagles with their tails to tails, and their heads cover'd with an Imperial crown.

All the chimneys (.being 18.) are of an equal highth cornish'd and garnish'd.

In the North and South corner is a large leaden Cistern with some hundred tuns of water from the Roofs, in case of fire, and in the armour chamber are the fire engines.

The imagery in the roof of the fore and backfront is very fine of white marble 82 foot long and 18 high.

AMSTERDAM is represented in the fore front by a stately Woman in a strange dress, her head is cover'd with a crown, a gift of Emperour Maximilian, holding in her left arm the arms with three crosses, on her knee and in the right arm an olivebranch representing Peace.

On each side present the Sea Goddes's laurels and palms.

At her Seat are two watchful Lions, whilst divers Tritons, Sea Gods and Goddes's on Sea horses blow her fame throughout the Seas: the God Neptune accompanies her on a seashell'd chariot, drawn by two sea Unicorns with his usual token in his hand: Tritons and divers  
sea

#### 14 Description of the CITYHOUSE

sea monsters are swimming downwards to give notice to others of this grandure.

On the cornish of this roof are three large brass images each 12 foot high, on the top of this stands the image Peace with a palmbranch in the right hand and the serpentrod of Mercury in the left, and next to her the horn of plenty with all sort of fruit. Providence at her right and Justice at her left both known by their usual badges.

The back front roof is of the same length and high, shewing the grandure and Commerce of the City represented by a stately Woman on her head the hat with wings of Mercury: behind are seen the mast and sails of a Ship, meaning the old city coat of arms, round about her lie all sorts of Mathematical instruments used in sailing. Two water Gods the river T'Y and Amstel lie at her feet, and the inhabitants of the fourparts of the world bring her fruit, treasures, and Marchandises.

The top of this is adorn'd with an *Atlas*, bearing a very large globe, on the right the image of Temperance with a bridle in the hand, and on the left, Vigilance with a torch in one, and a book  
in

in the other hand accompany'd with a Cock, a token of watchfulness, they are also of brass and of the same high.

Behind the forefront roof is erected a foursquare pedestal 39 foot broad and deep with a very handsome round tower on it, supported by 8 half Corinthian pillars, between this pedestal and the headpieces are fine festoons, and the columns are cover'd on each side with plasters, and made with arches into small gates. This piece of work is 41 foot high from the cornish to the pedestal, it is cover'd with a Cupolo of 17 foot high, and above that is a transparent Lantern 8 foot high, on which point is fixed a Weather cock, being an old fashion'd Ship, signifying the old city coat of arms. So much for the outside, and since the inside work richly answer's the same, we shall give here a large description thereof.

This building has in the middle pavilion seven arch'd doors to enter into the porch which is 12 foot high, 80 long and 10 broad. Behind this is the fine marble Judgement Hall full 30 foot broad, 19 long and as high as two stories.

On each side of this Hall is a large porch leading to the stairs to the second floor, galleries and rooms.

## 16 *Description of the CITYHOUSE*

In the middle pavilion of the backfront opposite the forefront is a large arch'd porch 42 foot long and 32 broad, supported by six four-square columns, on each side of it is a large room both as broad with the porch, as the Judgement Hall, and part of that porch round it, but no part of the gallery before the Judgement Hall and stairs.

The two rooms in the north part are for the prisonkeeper, one is 32 foot long and the other 13, and them in the south part for the Strainer or Conchergy are of the same length coming out of these front and back porches, it leads one into a gallery which surround's most all the chambers on this floor.

The gallery from east to south is 220 foot long and in the most part 20 broad.

Between the North and East side is an open Court with divers cellars on both sides for prisoners upon life and death.

In the south part is the bank of exchange and stairs on both sides leading to the second story. Under the west gallery are also prisons and in the north part are two rooms belonging to the Torture chamber with a passage to the prison places, with a porch to the prison keepers apartement. The two rooms belonging



to the torture chamber, between the passage of the prisons and that chamber are 21 foot broad each and 12 deep.

The forehouse of the prison keeper and the back gallery is full 20 foot broad and as deep as the gallery which goes round it.

The remaining part of the westside gallery to the south is 80 foot long, and the south side from the east to the west 102 foot. The north side of this gallery which leads to the Prisons for debtors and under which are prisons too, (besides six common prisons of 10 foot each and a passage of seven foot has the same length as the southside, this hinder's the going allround the gallery.

Two open courts 72 foot long each and 42 broad each give light to these galleries, between them is a large room 56 foot broad and as long as the courts, serving for several uses, as for an Armour place, wherein are divers pedereros in case of tumult to defend the Dam, and Cityhouse: on the North part of it are six common prisons, an a large turf place &c. between this room and the north place is a passage of 8 foot and 10 inches broad, on the other side to the south place is such an other, but that is shutup, therein

18 *Description of the CITYHOUSE*

are common prisons, and call'd the begger's passage.

The chambers next to the walls of this house, which have their passage into these galleries are the following.

To the south of the Judgement Hall in the spaces of the forefront are two chambers, each 21 foot broad and thirty long which belong to the bookkeepers of the bank.

Next to them are two rooms each 10 foot broad and 30 long. The 2 first in the gallery belong also to them and the room next the street belong's to the Directors of the bank. The chambers in the north spaces of this front are of the same bigness, in the first the Messingers have their office in the daytime, and in the night the Officers of the City trainbands, and in the backroom the common citizens.

In a space on the south side of the back front opposite to the south fore front is such an other room, and divers chambers belonging to the Conchergies apartement, the largest is in the middle, and has the light from out of the street, and is 21 foot long and 33 broad. On the north and south side of this chamber is a room 14 foot

foot long and as broad as the chambers of the bookkeepers of the bank, and next to that of the stairs to the second story. The spaces of the north side front is like that of the southside.

The torture chamber in this place is of the same bigness as the large chamber of the Conchergy and two more which belong to the prison keeper 9 foot each, behind the second are stairs for the keeper to go to schepens chamber.

In the space of the south east pavillion are three rooms belonging to the bank as mention'd before, that of the northeast pavillion is after the same manner, so as the southwest is equal with the northwest pavillion, the first being for use of the Conchergy, and the other for the prison keeper.

In the space of the south front eastward next to the Directors chamber are stairs up and downwards to the cellars of the bank. In the north side front eastward and in the south side front westward near the Conchergies apartment are the like, over against this to the north are stairs to the lower most prisons.

Next to the stairs near the bank in the middle pavillion on the southside  
B 3
front

## 20 *Description of the CITYHOUSE*

front are three rooms, the first and middle are for the Cashiers of the Bank, and the latter for the assayers, the first and last are near thirteen foot broad, the middle forty seven, and all of them thirty foot deep.

The place in the middle pavillion on the northside front is divided into four prisons for debtors, and a passage to the same of seven foot, the two middlemost are each twenty three foot broad, and the other but ten foot each.

Thus is the form of the first floor, being all the apartments plac'd over one another, and on the side of one another in such regular way, that not the least fault can be found

After this manner the second floor is divided, and before we give a description of it, we shall give to the spectator an account of the ornaments of the Judgment Hall, or,

### T R I B U N A L.

On the outside is a brass folding door to enter, full of remarkable emblems, the upperpart is oval & with rails, the lowerpart is solid, upon one of them  
are



are two crossswords, and on the other Jupiter's beams of lightening, under the swords is a half verse of Virgil and under the other the rest, being the words which Virgil makes to the miserable Thesius, and Flegias, who were fix't to a fiery rock, calling to the people of the Theffalians, which lived by rapine, exhorting them to take an exemple by their punishment.

*Discite Justitiam moniti,  
Et non temnere Divos.*

*Be warned by my fate to do Justice.  
And despise no Gods.*

Above, between the rails is the old and new city arms, and the bottom is garnish'd with death's heads and bones.

All the inside of this Hall is of nice white marble, as the pavement, steps and statues.

On the south and north are two rows channell'd pilasters one above an other, besides the halve ones which stand in the four corners, the undermost of the Ionic order are 15 foot high and the upper-  
B 4 most

## 22 Description of the CITY HOUSE

most of the Corinthian are 18 foot, east and westside is the same, tho but 4 in a row one above an other.

On the westside are the images of four naked women more then common length, their heads support the cornishes which cover the pilasters, they seem cover'd with shame and two of them hide their faces with their hands, higher is about 9 foot barewall and arch'd with gray stones, below is a bench of the whole length of the hall with 3 steps, and between the women are three pannels  $8\frac{1}{2}$  foot high and 6 broad with three ancient histories relating to Judgement and Justice, in the middle sitt's king SALOMON on his Judges seat, deciding the famous obscure dispute between the two contentious harlots about the living child. On the south side *Zalecus* the lawgiver of the LOCRIANS a city in the lowerpart of Italy, who suffer'd him self to have one Eye put out, to save one of his son's Eyes, who according to law had forfeited them both, which law was that an Adulterer catch'd in the fact should lose both eyes, which punishment his son had deserv'd nevertheless the citizens pleading hard for him for his father's dignity sake, he  
would

would have the law fulfill'd, for which reason he order'd that one of his own and one of his son's eyes should be put out, which was done accordingly.

In the other to the north. JUNIUS BRUTUS caus'd his two sons to be severely whipt and beheaded for having conspir'd with the faction of the TARQUINS to restore those tyrannical Oppressors of the Roman liberty, whom BRUTUS their father had expell'd but a few days before. Above it on a four-square pedestal, *Romulus* and *Remus* sucking a she-wolf, and a litle higher, Jupiter looking at the performance of the execution.

Above *Salomon's* feat, the head of the one-eyed *Meduza*, which adorns the shield of *Pallas*.

Above that of *Zalecus* the head of *Eurial's* sister, and above *Brutus's* *Euyoy*, which shew frightful faces, nam'd by the Poets, *Gorgons*, being emblems.

Opposite these spaces are openings with brass rails of the same bigness for lights. These rails are flung with serpents, and the hat of *Mercury*.

Between these stories, and the women, are two smaller spaces with carv'd work

## 24 *Description of the CITTHOUSE*

and branches, in one the old, and in the other the new city arms.

Right over these spaces between the Ionic pillars are two other pannels, in the one Justice and the other Prudence, a little less than life, curiously done in marble.

In 8 spaces over one another, was plac'd in the year 1658 the arms of 8 Burgomasters, there generally being 12, but it was remarkable that four of them died that year, for which reason the Arms of those who remain'd were plac'd in memory of it. In the north under an arch is a white marble seat, a place for the Secretary to read to the malefactors the sentence of death. On the fore part in a marble stone is carv'd silence, represented by a woman with her finger on her lips and death's head at her feet, and of a distance a goose in the flight, on the cornish of this seat are weeping children over death's head.

On each side of this seat are two serpents twisted round a tree with an apple in their mouth, meaning the fall of man, and opposite this at both sides of the door is the like.

Above this seat stands on a black marble pedestal: AMSTERDAM, represented by



by a fair Virgin, in her right arm the rod of Mercury and embracing the new arm of Amsterdam.

Above her head, on the Imperial crown, an eagle with stretch'd wings as if in her defence, and on each side of her a watching Lion. On each side of the pedestal appear two sea Gods, *Neptun* and *Glaucus*, representing the rivers 'T'Y and Amstel abounding with fish adorn'd with flourishes, done like painting. A little higher the Arms of the four Burgo-masters in whose reign the first stone was laid and fixt to beautiful festoons.

On the pedestal is the following inscription, suitable to the laying of the first stone of this house.

XXV II. CAL. OCT. clō lō c XLVIII

QUO COMPOSITUM EST BELLUM  
QUOD FOELERATI INF GERMAN.  
POPULI CUM TRIBUS PHILIPPIS PO-  
TENTISSIMUS HISPANIARUM REGI-  
BUS TERRA MARIQUE PER OMNES  
FERE ORBIS ORAS ULTRA OCTO-  
GINTA ANNOS FORTITER GESSE-  
RUNT ASSERTA PATRIÆ LIBERTA-  
TE ET RELIGIONE.

AUSPICIIS COSS.

PACIFICATORUM OPTIMORUM  
GERB.

26 *Description of the CITHOUSE*

GERB. PANCRAS, JAC. DE  
GRAAF, SIB. VALKENIER,  
PET. SCHAAP, CONSULUM FILII  
ET AGNATI JACTO PRIMO FUNDAM-  
MENTI LAPIDE HANC CURIAM FUN-  
DARUNT.

Of which the translation is in En-  
glish, viz

*In the year 1648. the 28<sup>th</sup>. of October,  
the same year when the united people of the  
Dutch netherlands had carry'd on the war  
couragiously with the three Philips mighty  
Kings of Spain by water and land, above  
80 years most in all places of the world,  
and whereby they establisb'd the liberty  
of their country and Religion, the first  
stone of this Cityhouse was layd by the  
Sons and Cousins of the Burgomasters who  
reign'd in that time.*

GERBRANT PANCRAS,  
JACOB DE GRAAF,  
SIBRANT VALKENIER,  
and  
PIETER SCHAAP.

*Above in the south end of the Hall oppo-  
site to this Vergin is a folding door in the  
Bur-*

*Burgomasters chamber to see Sentence of death given by Schepens on the criminals.*

Below this work and the rest of the ornaments of this building is made by the famous statuary *Artus Quellinus* of Antwerp, who has gain'd an everlasting fame by his management, ingenious contrivances, representations, and additional ornaments for the use of this house.

Some verses are made on this Tribunal and its Ministry, of which the copy is fixt in Schepens chamber, the signification of them are as follows.

*On the Marble Tribunal of  
AMSTERDAM.*

*Here dwell's Righteousness.*

*Favour, and Malice have here no place.*

*Truth, Wisdom, Justice and reason close  
this Tribunal.*

*Where the Guilty his punishment nor the  
Guiltless Justice is deny'd.*

*Crying is not minded here, nor favour  
shewn.*

*The father punisheth severe the crimes in  
his sons,*

*Not without reason is this all of marble  
stone,*

*Even*

28 *Description of the CITYHOUSE*

*Even the Judges ! and here are Fathers  
too !*

*That , if their children should turn Trai-  
tors ,*

*Would a'fo make use of rods and axes ,  
As wel as Brutus did*

*Not that one inclines to punish ,*

*But sooner to pity*

*Here are Fathers who would buy off the  
crimes*

*With their own Eyes too*

*If Justice was therewith appeased.*

*Here sitteth the wisest of King Davids  
race ,*

*Made of white Marble.*

*A place where Nine Schepens*

*Do Justice in Amsterdam.*

ROMANE.

Behind this Hall is a double pair of stairs leading to the second story to the Burger Hall , which new cieling makes a fine shew being lately painted , it has a great brass folding gate to lock , on each side an opening with thick brass rails in the form of two cross anchors ingeniously wrought. Never was a finer prospect seen in any building than the spectator behold's at the entring of this Hall

He sees nothing but rarities , magnifi-  
cence



cence in art and regulation excelling.

To view this Hall in right order with the galleries and chambers, we shall take the following method.

First the Hall with the porch at the going up and before the Schepens chamber, the fine paintings in the Cieling, and the curious pieces of art in the floor; the four large half arches in the passage of the galleries with their artificial images, than to view the chambers, and to give a description of the images and pictures, not forgetting what is to be observ'd in the upperstories.

The plain of this Hall is hundred and twenty foot long, about fifty seven broad and little less than hundred high.

On each side of it is an open court with many windows, and a gallery all round them of 21 foot wide, wherein all the chambers and staircases on this floor have their entrance and from whence it receives the light in abundance.

Over the entry of this Hall is a curious front piece, and such an other over the entry of the Schepens chamber of the Corinthian order, red and white marble of about 13 foot highth.

Above the gate of the Hall is AMSTERDAM, represented by a modest Virgin, sitting

### 30 Description of the CITYHOUSE

sitting on an elevated seat, with a palm-branch in the right and an Olive branch in her left hand, her head is cover'd with a mural crown, above it an Eagle that hold's the imperial crown.

On each side of her a Lion, adorn'd with Wisdom, strength and valour, as being her usual badges, behind her the four Elements, represented by four pretty children who fly towards her.

Above the door of Schepens chamber sit's Justice more then at common length, with a sword in the right and the balance in the left hand, trampling on the covetous ass-eared *Midas*, with a garland of poppies on his head, and in his hand Discord, with her dreadful face and snaky hair.

On her right side sit's Death in mourning, with the right hand under his head with his scythe, and empty hour-glas.

On her left, Punishment, with her face turn'd from Justice. She hold's in her right arm a bundle of torture instruments, and the execution ax, and in her left all sorts of manacles, her wooden leg denotes slowness, but certainty of punishment. Off a distance over Death, hover two winged Children, one with  
flashes

flashes of lightening in his hand, and the other with rods on his shoulder, over punishment swarms a monstrous breed of harpies. On each side of the Hall between the windows stand two rows channell'd columns one above another seven of a row. On each side of Schepens chamber, and on each side of the entry of the Hall round the whole gallery is a row of the Corinthian pillars two high one above another, and the uppermost of them supports the Cieling of the Hall

Them that stand in the rounds of the galleries on each are half pillars. The 8 pillasters which support the arches are of choice white marble, adorn'd with festoons, foliages, and fruit work, amongst them, squirrels, monkeys, and parrots are playing.

The arches in the galleries are very remarkable and done with artificial images, them next to the Burgomaster's & execution chamber are adorn'd with the four Elements, represented by four lavender-stone images, each 9 foot high.

On one side is Fire represented by a naked youth with a light drapery about him, from his bald head rises a flame, takes hold with his left hand of lightning,

C

and

### 32 *Description of the CITTHOUSE*

and in the other he has a burning torch, and under his feet flutter's a Salamander in the flame.

The Air appears like a naked woman with wings, she hold's the clouds with both hands above her head, crown'd with a multitude of stars, which shine round her, an Eagle, and lower a Raven, birds of swiftness are below and between her feet.

Water on the other side, is represented by a naked river Nymph, her head is crown'd with shells, horns, seaweeds, and pearls, cover'd with an old fashion'd ship, round about her is a heap of reeds and other watergreens, through which a Dolphin forces his way.

On her right side are Ship's utensils, as hooks, oars, helm, &c. and below her feet, crabs, lobsters and other sea animals.

The Earth right over against her, is represented by the goddess Cybele, as an agreeable mother. She has a sucking child at her breast, her head is cover'd with a towercrown, behind her a camel led by an ape, above are all sorts of fruit of the earth, and on the left a Lion, which always accompany's her, at her feet a sheep, and some creeping snakes.

At



At the other side near the *schepens* chamber are the four Elements again of the same bigness, but in a different manner.

Fire, is represented here by a morish Wowan with an outlandish headdress, in her hands a hollow dish of a strange form and in it a burning phoenix.

She has on her right the Sun, below her one of the four winds blowing against her feet to denote that fire cannot subsist without air or wind. Opposite to this:

The Air is represented by a fair Virgin. With her left arm she embraces a peacock and with her right a Camelion, who, as the ancient say live on the Air, her hair flies airy about her head but no clouds about her as the other has all sorts of birds hovering about her.

Water in the other corner, is represented by a naked Virgin, the lower part of her body is like a Dolphin and cover'd with scales, in her left hand a ball out of which springs water, and on her head a garland of down, flags, and watergreens, in her lap a watervessel, leaning with her right arm upon it, out of which she pour's water and fish in abundance.

Below her are all sorts of horns, shells &c. and behind her heaps of reeds and

34 *Description of the CITHOUSE*

waterweeds, on the same side over against this, is:

Earth represented by the goddess *Flora*.

Her right hand leans on a large globe, her head is adorn'd with a garland of all sorts of flowers, behind her is a Vine, and her lap is fill'd with all sorts of fruit out of a horn of plenty, she has in her left hand a sickle and before her are all sorts of animals crawling.

Above each of these images hang's a festoon of 20 foot long alluding to them.

Above the naked youth at the entrance of the Hall, is the Fire represented by all sorts of fire instruments, on an iron chain hangs an Anvil with hammers and steels, from the Anvil rises a flame, and two little children strike fire out of a flint, under the Anvil is lightning and thunderbolts forged by *Vulcan*, and two cannons a cross, the shield of *Mars* cover'd with beams of lightning, two flaming swords, burning torches, and a long chain with steels, where under hangs a censer.

Above the morish Woman near Schepens chamber are the same sort of fire instruments, two children are striking upon an anvil and amongst them, *Mars* breast plate and shield, out of which arm-holes comes forth fire and flame, the  
scut-

scutcheon, thunder bolts, fire stashes  
&c.

In the festoon above:

Air, near the entry of the Hall is represented by two children making waterbells with an Eagle under them, and the four winds; herms with eels in their bills, paradise birds and other fowls of the air round them.

The Air near schepens chamber is represented by two Children blowing on trumpets leaning on a peacock's tail, with the morning star in the middle of them the four winds blow out of four corners of a cloud, lower are falcons, herms paradise and other birds.

Above the water image on the same side, is the water festoon represented by two sea children blowing rays of water through great cockles, below them, reeds, lower in them a sea child sitting on a sea monster with a trident, hanging on his hands all sorts of creeping sea animals and fishes.

On the other side near schepens chamber, is this festoon above the water, done in an other manner, above are two sea children, each of them with a water vessel in their lap, pouring out water, below them a sea monster, and on each

### 36 Description of the CITYHOUSE

side waterflags, reeds &c. at their left legs which resemble fishtails, hang down on each side by strings, all sorts of horns and shells, and lower another sea child, holding him self fast in the middle with his hands, and round about him all sorts of creeping fishes viz: lobsters, crabs &c. and at the bottom a tortoise.

Above the goddess Cybele, is represented in the festoon the Earth, by two young satyrs, below them on each side a Lion, he and she one, in the middle a serpent flung round some leafwork. Round this hang smaller festoons of fruit, ears of corn, flowers and what the earth produces.

The festoon above the earth next to schepens chamber is most the same. Two children sitt on all sorts of fruit with a hare hanging down, all emblems belonging to the Elements. Enough, as to this description.

Above the first Cornish are in niches on both sides over the arches the stone models by which the brass images which stand on the top of this house were cast.



## A Description of the

### P A I N T I N G S.

The cover'd arches above the second cornish in this Hall invites the spectator's eye very much, being curiously done but few years ago from the draught and by the direction of the famous *Jan Goeree*, curiously painted by *J. Hoogzaat* and *G. Rademaker*, the first famous for figures and the other for *Architecture* and mouldings, wherein they excelled, which is surrounded with a frame of oakleaves moulded, and on each side in the middle with a half arch inwards, and on each side at top the same. In the two first on each side sitt on the plint above the moulding *Amstel* and *Amstel Nymph* with their usual badges of fishes and boats.

In the middle of them two children standing on a stone pedestal supporting the imperial arms of the city. Opposite to this on the other side, is it in the same manner, *T'Y God* and *Nymph*, with the old city arms in the middle.

Above on the ends in the cornish'd rounds are the arms of the Gentlemen *D. Bas* and *F. de Vroede*, Treasures in

### 38 Description of the CITHOUSE

the year 1705, at which time this painting was resolv'd upon, each of them in a circle, and surrounded with branch'd work, adorn'd with festoons and supported by Cupids. On both sides of the one coat of arms in a round frame sitt's *Sol* and *Luna*, denoting Gold and Silver and the other *Cybele*, the Earth, and *Vulcan*, the Fire, for Gold and Silver is dug out of the earth, and is turn'd by fire into current coin of which coin the Treasurers are the keepers

Within the mentioned moulded oak-leav'd frame on the four corners which put inwards, sitt's *Wisdom*, *Justice*, *Vigilance*, and *Providence*.

The first on the left at coming in the Hall, is represented by *Minerva*, with her usual badges, as books, spear, shield, &c. born by two cupids.

Opposite her is *Justice*, with the image of the lawgiver *Justinian*, she leans with one arm where in a sword on the *Corpus Juris*, whilst *Innocence* is represented by a little boy with a dove who shelters him self in the skirts of her robe

Before her are children with fetters, chains, and other torture instrumets.

On

On the other end of the Hall at the left side sitt's *Vigilance*, holding in her arm as a badge a crane, and a burning lamp in her hand, whilst two boys at play with a cock, the simbol of *Vigilance*. over her sitts *Prudence* with a looking glafs in one and a serpent in the other hand, before her are two children, the one pull's of the mask of the other's face, denoting that Prudence must not be misled by false appearances.

The two Keys notify, that it requir's asmuch prudence to find out a Sacret as to keep it.

The Helm, for to direct all things with sagacity

The Corn, foresight and care for to provide against want.

All this work is included in a second moulding artificialy painted, and form the four corners appear four scutcheons with bundies of arrows, they contain the arms of the four Burgomasters. *N. Witsen*, *J. de Haze de Georgio*, *G. Pancras*, and *J. Graaflandt*, this work being concluded on by them under their government in the year 1705. This frame ends and is fasten'd by the upperend to the outmostone with curious ornaments and

## 40 *Description of the CITTHOUSE*

Cupids, which contain the scutcheons of the Treasurers.

It is supported at each side by two fine Cartridges cover'd with a curious snell, with a horn of plenty on each side, and from each of the four sides flow large flower's festoons, born by four wing'd images and several Cupids. All this work is painted in dawbing, but the mainpiece in the middle in colours.

The following description of it we have from the said artist *J. Goeree*, who help'd to make the first plan.

### Explication of the painting in the Middle of the Cieling.

AMSTERDAM, one of the finest Cities under the sun, is represented here beautifull drest, sitting on airy clouds, gloriously exalted, a little higher then middle, shewing that she exceeds other eminent Cities, she carries in her lap a bundle of arrows, surrounded with green laurel, to signify her union and flourishing Government. She leans on a ship with the new cityarms of three Crosses, to shew her great Navigation, for which reason *Neptune* as master of the seas offer's



fer's a Navallcrown and *Mercury* present's her the golden staf of Merchandise, and *Cybele*, the goddess of the Earth, by giving of her the keys, lays open the whole World to her for Trade, and that *Amsterdam* makes use of it by Land and by water, shews the Prow of a ship, for the Sea and the Wheel on which she sett's her foot signify the Land. The utensils of war near her, denote her power to defend her Liberty and Authority.

The Guards which surround her scutcheon, shews what danger it would be to attack her. The Horn of *Amaltea* provid's her plenty of all things. The Roman Eagle holds the imperial Crown above her head, according to a Concession made to her by Prince *Maximilian*. Fame is busy to proclaim all this with her trumpet through the whole World, whilst *Amsterdam* finds her self rais'd higher by time, assisted by Art and Industry: At a distance of the clouds, the liberal Arts and Sciences are represented by little children diverting one an other. *Hercules* (the emblem of Virtue and Valour) with his club to the flight, Envy, Malice, and other monsters or dangerous harpies, and to defend the Maiden of  
*Am-*

## 42 Description of the CITHOUSE

*Amsterdam* from such mallicious and scandalous monsters.

The four golden Vessels on the corners of the ballisters with the children that are about them, and the things that they are fill'd with, are emblems of the four parts of the world &c

NB. To have a right View of this painting the curicus spectator must place him self almost in the middle of the terrestrial globe near the entry of the Hall.

On each side under the roof are two large semicircular paintings which finishes the Hall.

In the piece at the fore end is represented the Government of the city, plac'd on an exalted seat with a graceful look, holding in the righthand the staf of government, representing the dignity and honour of a Burgomaster's authority.

At her side is a helm of a ship, denoting that the important affairs are under their care and direction.

The Cityconcord at her feet, present's her an open pomgranate as a token of their inward affection.

Just by her is Policy, painted with two faces, for to see things both Past and Future, and for the easy discovery of what

is

is to come ſhe has a Telescope in her hand, oppoſite her, Reaſon deſcending from the clouds, ſhe has in her hand a lawbook, Compaſs, and bridle, denoting that no ſtate nor Cities can be govern'd nor ſubſiſt without laws, which are like bridles.

At a litle diſtance appears an Aſſembly of divers ſymbols, ſignifying bleſſings, ſuch as Liberty, Courage, Virtue, Religion, War, and Peace, which are manag'd and protected by her.

By this one ſee'th the arts and ſciences flouriſh.

In reward, Proſperity, Riches, and Plenty lay their fruits before her, whiſt Subtily and Diſcord make their eſcape. This piece is deſign'd by *G. Rademaker* from the plan of an eminent admirer of that art, being artificialy perform'd by him and *J Hoogzaat*.

At the other end of the Hall, right over againſt this piece is painted the laſt Judgement, ingeniouſly done by *Backer*, the Images are full as large again as to life.

Theſe are the ornaments of the Cie-ling, and tho the Floor is but to walk upon, yet it is alſo adorn'd with curious pieces of art, too nice to be trodden upon

#### 44 Description of the CITHOUSE

upon. On it are three large Circles 22 foot diameter being 66 in circumference.

The middlemost contains a planisphere of the Heavens, and the other, each a hemisphere of the Earth, that to the east shows the three parts of the utmost extent of the old World, as *Europa*, *Asia* and *Africa* with their Isles, promontories, Seas, Rivers, and part of new Holland.

In the other to the west, the bounds of all the Isles, Cap's and Rivers of the new World or *America*.

These divisions are made by inlaid smal collar'd stones, or with collar'd plaster jointed into the stones, the large and small circles of the globe are set off by brass plates into the marble so exact as if it were upon a common Globe.

The Celestial Globe shews the principal fixt Stars, the great Bear, the Dragon, the Wain, Northcrown, Hercules, Pegasus and others, the Zodiak with all its signs belonging to the globe.

All the stars and many of their names are in brass, the other signs are in marble with a single circumference neatly done.

This is all what is remarkable in this Hall.

Now



Now to the chambers which have their entrance in the Galleries, and for the better instruction to the spectator, here is annexed a draught of the Floor and Chambers, and some few above them.



46. Description of the CITY HOUSE

THE FLOOR OF THE BURGER'S  
HALL WITH THE GALLERIES  
AND CHAMBERS.

- 1 *Burgomasters chamber.*
- 2 *Proclamation place.*
- 3 *Judgement Hall*
- 4 *Execution chamber.*
- 5 *Council chamber.*
- 6 *Orphans chamber.*
- 7 *Assurance chamber.*
- 8 *Bankrupt chamber.*
- 9 *Accounts chamber.*
- 10 *Schepens Extraordinary chamber.*
- 11 *Schepens chamber.*
- 12 *Chamber - Warden's chamber.*
- 13 *Commissioners chamber of small-affairs.*
- 14 *Treasurers chamber extraordinary.*
- 15 *Secretary office*
- 16 *Treasurers chamber.*
- 17 *Burgomasters apartment.*
- 18 *Common stairs.*
- 19 *Galleries*
- 20 *Great Hall.*
- 21 *Two open Courts.*

The Burgomasters Chamber.

The round above the entrance is beautiful.

tiful carv'd, with figur's sutable to the business of that chamber.

Two naked children hold the Roman bundles and *ax*, before them stands on each side an Eagle, the one with a sheaf of arrows in his claws and the other with the rod of Mercury, the rest is fill'd with garlands and fruit, a little above this round, Mercury is playing on his flute the hundred ey'd Argus to sleep, to get away the Cow which was left in his care.

Next to Argus watches a Dog to prevent the design'd theft.

This Ornament has divers significations, of which more then one are applicable to the Burgomasters post.

A Cow being a fruitful creature, is compar'd in general to Man, who by his industry and knowledge surpasses all Creatur's.

Man being such, is instructed by God to the care of Argus, that is Reason, which consider's all things with hundred ey's.

Reason, by listening to Mercury, that is self love and pleasure betray'd into a sinful sleep, and ends in death.

Thus Man depriv'd of reason falls into an irregular life, looses his ey's, which before beheld Virtue and Justice, but

D

now

## 48 Description of the CITTHOUSE

now are thrown into a Peacocks tail of the goddess Juno, which denotes an unbridl'd desire of wealth, insolent Pride, vain Glory, inclination to outward Pomp, all of great prejudice to the mind.

Entring the room, on the right is a table for the reigning Burgomaster with a scrue on it, to affix the City's seal.

On the left a draught of the old and new Cityhouse, the first finely done by Zaanredam, and the new by van der Ulft to the life, in this chamber are four Corinthian marble pillars with fine head pieces of the same The Cornishes and other ornaments of the chimney are supported by four marble pillars, two round and two flat The freeze of the Manteltree is adorn'd with small figur's, representing the triumph of *Fabius Maximus*, Roman Consul.

This masterpiece is worth to be taken notice of, notwithstanding the figures are so small and being cut out of such hard stuff, they are done so curious that the like is scarce to be found.

The Jaumbs of the foursquare openings which looksdown into the Judgement Hall are of marble and adorn'd with branches and figur's alluding to the Power and Authority of the Burgomasters, on the  
one



one is a garland of flowers intwin'd with olive branches, under which an old fashion'd ship's rudder, and lower two cross keys with a streamer, and upon it is the word *Prudenter*, hanging by all sorts of fruit and branches, on the other is the Glass of foresight, and lower the Roman ax, and the Executioner's sword with the ballance of Justice, and under that the word *Fortiter* adorn'd with leaves and branches. On the Chimney is a fine picture done by *Jan Lievensz*: representing the Consul *Sueffa*, who order'd his father *Fabius Maximus*, which was sent to him as Embassador from the Roman Senate, to alight from his horse, since their Law forbids any man to approach a Consul on horse back.

The father obey'd this command, and shew'd his Son that reverence which was due to a Consul.

The Prins of poetry *J. van den Vondel* expresses the Emblems of this picture in the following words.

*The Son of Fabius his own Father did ordain*

*From his horse to alight, the Cities honour to maintain*

*Which reverence demands, for no blood is know's*

D 2

*Thus*

50 *Description of the CITYHOUSE*

*Thus the Honour of his Office the Stat's-  
man shews.*

Behind the president Burgomaster is a  
tafferil or table of touchstone, with a Poem  
made by the ingenious Mr. C. *Huigens*  
on the building of this house, ingrav'd on  
it in letters and florish's of gold, done by  
a German, *Elias Noski*, worth on's ob-  
servation.

The Cieling is adorn'd with emblems  
and branches with intervals of the Burgo-  
masters Arms. *De Graaf*, *Huidekooper*,  
*Spiegel* and *Poll*, who govern'd at the first  
sitting in this house finely carv'd and  
guild'd.

MUCH

of AMSTERDAM. 51

M U C H.

Joy to the Right Honourable

MAGISTRATE

O F

AMSTERDAM,

In their New

CITYHOUSE.

*Illustrious authors of the whole World's  
eighth Wonder,*

*Of so much stone above, and so much wood  
there under,*

*And that of so much worth, so curiously  
wrought;*

*With so much art to so many uses brought.*

*God that gave you might to build this glo-  
rious place,*

*May he grant you power, wisdom, know-  
ledge and his grace,*

*To shew who you are, and wish with my  
endeavour,*

*Blessing be therein, and Misfortune out for  
ever,*

*And if it is ordain'd that these marble walls*

D 3

*Are*

52 Description of the CITHOUSE

*Are not to stand so long till this fading world  
fall's,*

*And should it be requir'd that the ninth must  
be erected*

*To succeed the Eight which is so well directed,  
The God your Fathers God, your Children's  
Fathers God,*

*God so near you, to be nearer to them may  
be their lot,*

*May their Welfare build an other and pos-  
sess it,*

*Which to this new may look as this to the  
old one did.*

CONSTANTER.

Going out of the Burgomaster's Chamber to the left, it leads one into the gallery which is 10 foot deep and 32 broad, where after ringing a bell, all Proclamations, Laws Sentences, and other Regulations are read to the Publick.

The Ornaments of the Cieling are painted by the old *Bronkhorst*.

Above the door is a Verse made upon the Peace with the English in the year 1674. To this purpose.

*Of late suppressed Netherland through French  
Tyranny,*

*Ob.*



*Observe, when that was stopp'd by British  
Unity.*

*In Oranges Sun was dry'd the tears of her  
eyes.*

The rest is above the door of the Execution chamber. viz:

*O, Burges's Fathers Commanders of this  
river T.*

*May this tend for Joy to you, State, and  
great City*

*Unawares exalts God the suppress'd when  
he lyes.*

On the 'eft of the gallery are three large openings to see into the Judgement Hall, passing through the next door, it leads one into:

### The Execution Chamber.

Above the door of this chamber going in from the gallery, is around like that which is above the Burgomaster's.

On each side are naked children with bundles and the Roman Ax, and below them an Eagle on each side, the one holding in his claw the glass of Prudence and in the other lightning for Punishment.

## 54 *Description of the CITT HOUSE*

Above it is a square pannel with the story of Amphion, who with his pleasant musick on the harp encourag'd the workmen in building the City Thebes, divers instruments belonging to the Architecture ly at his feet.

This is also a Poetick fabel. They say that this Amphion is a Son of Jupiter and married to the daughter of Tantalus, dwelling in the city of Beotian without wals or towers; This man made such a fine harmony on the Lyre, that, when he would defend his city from the Enemy he play'd on that, and made the stones move them self into wals and towers.

This fabel means nothing else but the eloquent discourses of a Man of sense, who knows how to pacify the common People and Mobb with his soft engaging way of speaking. The ancients generally call'd this sort of people who excell'd in wit and great employ, the sons of Jupiter.

This Amphion was a Man, who by his wit, eloquent speeches, and easy government gather'd the unruly people that liv'd of great distances from one an other in one body by good laws and manners, and made them dwell together, he taught them to build houses and walls about the  
ci-

cities and us'd them to live easy and quiet.

This chamber is 30 foot deep and 20 broad like the Burgomaster's, on the north and south are four white marble Corinthian pillars, in the middle of the floor is the city arms and at each side two Sables inlaid with white marble, the chimney-piece is also of marble and the Cieling is adorn'd with some paintings.

The stone staircase in the middle of the room leads to the Cupolo and to the chamber wherein the private papers, and other writings are kept, generally call'd the *Charter chamber*.

### The Council chamber.

Follows next which has a passage out of the afore mention'd chamber, and another along the gallery.

This room is forty five foot wide and thirty deep The round above the outward door is done after the same manner with two children two Lions, and adorn'd with al sorts of fruit.

In this room are chairs which kushions are imbroider'd with the arms of Amsterdam for six and thirty Counsellors, and higher Seats for the four present Burgomasters and another for the Secretary.

## 56. *Description of the CITYHOUSE*

This beautiful chamber is much mended & augmented with fine and artificial pictur's by order of the right honorable Burgomasters of this city by the famous Painter *Jacob de Wit* a born Amsterdammer, who in the year 1736. 1737. and part 1738 (in which this whole work was finish'd) has used all his endeavour and genius to add to this great City as well as to his excellent art and everlasting fame.

His capital piece covers the whole space of the westside over against the light, being a very large piece, forty five foot long nineteen and a half high.

The same represents the election of the seventy elders of Israel, who Moses by the Lords command had chosen to help him to bear the burden in ruling all the people, and gathered them before the tabernacle of congregation in sight of them. Numeri chapt: II. vs. 16 & 24 alluding to this chamber, where in likewise the eldest of the people meet to promote the common wealth, and to assist them with their good council and pious design, the number of this eminent assembly consists in thirty six counsellors, who are chosen by the most eminent citizens of this town. On this great masterpiece are eight applicable verses where  
of



of the translation is in English as follows.

*Moses here by the Lords command, three  
score and ten*

*Did chuse out of the Eldest and Wisest  
Men,*

*To help him bear the burden, to rule them  
and Judge,*

*Which care for himself alone he found  
too much.*

*Thus are these thirty six counsellors with  
this Post*

*Intrusted as Eldest by the Lord of Host.  
And see themselves heaped up with double  
care*

*For Religion, Liberty, and Subjects wel-  
fare.*

On each side of the chimney above the four doors are four round pieces call'd Basrelievo in gray supported by Children likewise in brownish gray artificially done by the same de Wit, four scripture histories for an explication of the words contained in the book of law of the 36 counsellors viz: that they must be able Men:  
1. Such as fear God. 2. Men of truth.  
3. of Understanding 4. Hating covetousnes.  
Exodus. XVIII, vs. 21.

The

## 58 Description of the CITTHOUSE

The first piece on the north side of this room westwards the chimney denotes Abraham's fearing God in offering his Son Isaac, of which the holy scripture maketh mention. The second north-east te chimney, Men of truth, is represented by Jeremiah in seeing the rod of an almond-tree and a seething pot, when the Lord said unto him speak to the people all what I shall command thee. Which words are taken by us for truth, Jerem: Chapt. I. The third south east-ward the chimney, the Understanding Men denotes Joseph, who gathered the corn before the years of famine, of which Pharao said marveling: *where can we find such a Man so discreet and wise as thou art; thou shalt be over my house*: The fourth in the south to the westside of the chimney is the *Enemy* of covetousness represented by *Elisba* who would not accept of the gifts which *Naä-man* the Syrier profered for curing of him. Four emblems which attribute a great luster to this weighty post. The chimneys are artificialy adorn'd and their frises are carved with imagery and foliages, the one shews how good council proceeds from wisdom, represented here by a Sphinx with a book before her.

The three heads she looks upon signify,

fy, that of a Lion, the present: that of a Wolf the time past: and that of a Dog the time to come, alluding to accidents past, present, and to come. A Dear is held fast with a chain by a child and a little farther a lamp signifying night as the best time for study and for advancing is Wisdom, accompany'd by Pallas Owl on a book, and a serpent wreathed about an olive branch, behind it a looking-glass, the Symbol of prudence Anger, which never should be allow'd a place in Council is bannish'd or at least curb'd, since too much haste and impetuousness is very improper in deliberations of important affairs, the first is signify'd by a ring'd bear & the last by a fleetfinned Dolphin.

On the other good Council is seen to arise from the flowing sources of Concord and Peace represented by a young Virgin on whose lap two horns of plenty are spread, holding in one hand a bundle of arrows and in the other Mercury's wand, A little farther good understanding is represented by children who make a musical harmony, whilst others drive out of their company all Craft, Deceit, Selfintrest, Drunkenness Detraction, Slander, and such like vermin,

Above

## 60 *Description of the CITHOUSE*

Above the chimney piece to the north is a fine piece painted by G. Flink where Solomon is represented offering a sacrifice and praying for Wisdom with the following Vers under it.

*When God spoke to Solomon, ask and I will  
grant,  
O Lord he said, it is Wisdom that I want:  
God gave him This, and more, with pro-  
sperous days to dwell.  
Where wisdom in Council is, the State  
doth excell.*

Above the other is represented the election of the eldest, to be Rulers of the people with Jethro Moses's father in law, who finding the office of a Judge too weighty for him alone, desires that men of wisdom might be chosen for to govern some tribes, and that the affairs of greatest importance (.alluding to this council chamber.) should be brought before him; this is painted by Bronkhorst.

Above the four doors is added by the afore mention'd de Wit to the marble fries before the chimney pieces (. and adorn'd with divers children in gray as if it was cut out of marble.) under Abrahams Offering the *Fidelity* through a  
hand



hand with a Sealing, a Dog, Sword, Shield, Seals and a Key alluding to the trust which must have place here, under the piece of the Prophet Jeremiah, is represented the Diligence by a Hive of bees, a Clock, a Sieve through which the good from the bad is separated, a Lamp, Pen and Ink horn for to represent the diligence of a learned Man.

Under the History of Joseph is represented the *Moderation* by a Clock, which pendulum gives an equal motion to it, a Bridle of a horse which curb's the loose passion, and a Bow moderately bent is most of use to hit the mark; which emblems shew that all immoderate passion and hastiness of mind must be avoided here under the emblem of Elisah is represented the Eloquence by the wand of Mercury an hourglass, and a book; alluding to a wise Man who knows when to speak in right time and when to be silent, and the Harp shews that through Wisdom and Eloquence all differences as well as disharmonious tunes can be united.

The said Artis de Wit has likewise fill'd up the vacant places between the Upper and lower windows with four Emblems in gray, to shew the good intention and the intrusted care of this eminent Assembly.

## 62 *Description of the CITYHOUSE*

sembly of thirty six Counsellors.

In the first space is represented Religion by two stone tables and an Altar, a Bible resting against a firm cornerstone and a burning Lamp above it, alluding to Piety, Constancy, and a steadfast Zeal in a Saving faith.

The second represents the Civil concord by a strong Tower, a bundle arrows, the hatt of Liberty, the horn of plenty and an oak garland, which latter is the reward for a faithful Citizen. In the third is represented Marchandizing, by a scale and Weights, Casks, packs and the wand of Mercury. In the fourth you find the representation of the Navigation by a stem of a ship, Anchors, Cables, compass, pendant, cross staff and Sphere, oar, hook &c Four tables which contain the principal treatise of the affairs of this chamber. Above the greatest piece are in four spaces in plaisterwork counterfeited by Quelyn in the first the Religion, by a Bible and Lamp, a watchful crane, and a waking Cock treading on a Serpent

In the second, the Prudence and Hope, by a looking-glass, Serpent, Anchor, Cables and a Dolphin.

In the third, the Government, by a crown'd Lion, bundle arrows, and a seal'd

seal'd letter containing the Law.

In the fourth is represented Fidelity, by a hand burning in the fire on the Altar, alluding to the Constancy of Q. Mutius Scævola, and an oaken garland towards the same Altar, signifying the reward of a faithfull citizen.

The cieling is finely adorned with painted foliages and emblematical figures, and two spaces towards the light with the coat of arms of the thirty six Counsellors, so as they all were in being anno 1736. between these two spaces is one adorn'd with the Hollandish Maiden, meaning the Liberty, by the hat and spear wherewith she defends the same and leaning with her right arm on a Bible, for a protection of the Religion, with this symbol: *Hac Nitimur hanc Tuemur.* Above her head is the old arms of this City, being an old fashion'd Ship likewise painted and ordered by J. de Wit. Next to this room is:

### The Orphans Chamber.

Above this door is also a round with two cross horns of plenty, pouring out all sorts of fruit on which sit two Lions and two Cupids, alluding to the statue of Cybele goddess of the Earth of which

E

thall

## 64 Description of the CITYHOUSE

shall be given a description afterwards, as also of the other figur's in this gallery.

This Chamber has a large porch, which roof is painted with a blew sky with all sorts of flying birds.

The Chamber is 22 foot broad and thirty deep, besides the litle room that is in it, the walls are cover'd with Cupboards fill'd with drawers in which are kept the papers of the Orphans under the Directors care, the doors are all numbred with golden letters.

The chimney piece is adorn'd with a picture of Ceremonies of the Roman Adoption.

Going up the Stairs next to this on the right, is the:

### Chamber of Mariage affairs and Injuries.

This is also call'd by the common people the quarrelling Chamber, by reason, here is Justice done on scolding abusing, and Slandering.

On the left hand is:

### The Chamber of Sea affairs.

These Chambers are but half a story high,  
for



for which reason are call'd interfol's, the first is above the Assurance chamber and this above the Orphans Chamber, they are 18 foot high. Going up this stair you come to the third Story which goes above the great gallery all round the whole building. Here is:

The Mercers Hall.

And at the left

The Painter's Chamber.

Which was design'd for an other use. In the porch which leads to the painter's room, is a door going through the small:

Arm's Chamber.

With some artificial arms, colours, and armours: The painter's room is as large as the Council chamber, which is underneath with many fine pictur's of several Masters of this age, amongst them is a glorious piece of L: Bakhuis, wherein he has painted himself twice, one, to the life and the other in fresco, and several other good masters which also deserve

## 66 Description of the CITYHOUSE

praise. Every artist may shew his work here for sale, and for them that are sold or took away again, others must be left instead of them, and no less then three pieces at a time.

Four Directors are chosen yearly for this management. L: Bakhuyfen and Mufcher were the first that obtain'd from the Burgomasters the liberty of promoting this artificial work. In this room is a fine cabinet full with matchless prints collected by Mr. *Michiel Hinlope*, from his youth to the age of 91 years, and were left by his last will in remembrance of him to the exercise of the painters youth.

Burgomaster Mr. *Nicolas Witzen* a great admirer of this art & Executor of his will has put this Collection in order for a shew.

It is permitted to every artist and Admirer to draw or to scheme after them, tho with a charge not to dammage nor alienate them.

This printtreasure is divided in 52 books consisting above 7000 pieces, amongst them are the best and compleatest work done by the Italien, French and Low-dutch Masters, there are also divers counterfeits of Images and Ornaments in this house.

This

This Chamber us'd to be left open for the admirers from 11 to 12 a clock.

These Stairs down again into the gallery, is

### The Chamber of Assurance.

On the right above the door is represented in an artificial marble piece Arion riding upon a Dolphin and playing upon his harp, of a distance is seen the ship out of which the Sailors had thrown him, thinking to get safe home with their Booty. This is an emblem very Sutable to this Chamber, where alle disput's are decided between Insurers, Merchants, masters of ships about insurance of ships or goods, for this trade is as uncertain as one that is thrown into the Sea can be brought to shore by uncertain means.

### The Chamber of Bankrupts.

Comes next with a curious frontoon above the door of the story of Icarus the Son of Dædalus very sutable to this place.

Dædalus escaping for certain misdemeanour out of Atheen and kept Prisoner by Minos, king of Crete, he being

## 68 *Description of the CITYHOUSE*

cunning, invented for him and his Son a pair of wings made of large feathers join'd with wax, wherewith they escap'd out of the prison. The father flew low, but the Son being ambitious came so near the sun that his wings melted and was drown'd in the Sea.

Certainly an emblem for extravagant people that liv's to high, who are oblig'd at last to take their refuge to this Chamber.

The festoons above this piece are admirable, and futable to this chamber, the rats run in and out the empty chest devouring the papers and books.

Above this Chamber is that of the Directors of the

### Levant Trade and Navigation for the Mediterranean.

To which leads the next Stair, and just by is the room wherein the books of account belonging to this Chamber, in this corner is:

### The Chamber of accounts.

Where all repartion of the *quotisations* of publik taxes on estates and other duties are made.

The



## The Chamber of the Schepens Extraordinary.

Follow's next, being a large room, wherein several pictur's of entertainment of the ancient Citifens

And the Cieling is adorn'd with painting and guilding.

To the North is a room wherein the stairs leading up to the upper Scout's and Requests office, and down to the prisons.

That, what is to be seen above the entry of the Schepens Chamber is already mention'd, within the entry on the left is the Chamber-warden's office, and on the right the fire place, here is also a Stair going up to the upper Scout's and Requests office.

The frise of the Cornish of the entry is adorn'd with an emblem of recompence, that is, those that have committ'd Evil receive Punishment and they that have done well Reward and Honour.

This is represented by two horns of plenty.

One is furrounded with thorns, burdock and other weeds, and the other with fragrant flowers.

In the middle is an alseeing eye, and

70 *Description of the CITTHOUSE*

on each a rule, alluding to the Proverb, *the measure you mete with the same shall be measur'd unto you*. Out of one of the horns com's a hand of scourge of cords and all sorts of instruments of punishment, out of the other com's variety of fruit, a hand with a branch of palm and laurel wreath.

The frise above the entry near the Burgomasters Chamber is done in the same manner.

The four seasons of the year are signify'd by several sorts of fruit, each in its kind, with an hourglass in the middle, denoting the bloom and decay of human-life.

The white marble Jaumbs of the Schepens chamber are adorn'd on the right with Hercules's Club and Lion's skin, and on the left a bridle, emblems alluding to this Chamber.

Above the door is in gold letters:

*Audi & Alteram partem.*

*Hear both parties.*

**The Schepens Chamber.**

On the right going in, is the bench wherein they sit, call'd by the name the *VIER-SCHAER*, it is in the middle intersol'd for

for the Use of the Upperhouts office.

This Chamber is 80 foot long and 32 broad, the cieling is of stone and divided in several squares, Justice is in the middle with Strength and Prudence, and other Ornaments, and emblems futable to this Chamber,

On the Chimney is a fine painting piece, representing Moses, when he present' the laws of the Israelites which he had receiv'd on the mount Sinai on two tables being done by the famous painter Bol, with a Verss underneath to that purpose.

*The Hebrew Moses returns from above with Gods Law,*

*The People wel-com'd him with honour and great aw.*

*Where the Subjects to the Law do obedience give,*

*There the free State clears-up and in great pleasure live.*

But super artificial is the Imagery on the frise of the mantletree, it is cut out of marble in small images and represent's.

The people of Irael, erecting the golden Calf, and feasting the Bachanalia in Moses's absence, there is somuch art in this piece, that the Artis them selves can

72 *Description of the CITYHOUSE*

not admire it enough, and may well be taken for a piece of Antiquity, against the wall hangs a piece newly written, being in Verses futable to this Chamber, the meaning of it is. VIZ.

FIAT JUSTITIA NE PEREAT MUNDUS.

1.

*Happy Land, where to RIGHT is Justice  
shown,  
Between MASTER and MAN no favour  
known,  
Nor no regard doth take to RICH-MANS  
STATE,  
Neither minds the unhappy POORMANS FATE.*

2.

*Where night and day the Judges watchfull  
Ear,  
With great attention both PARTIES hear,  
Regards no lamenting nor intreating,  
But allow's FREEDOM to both in speaking.*

3.

*Where the curs'd Covetousness giv's no way,  
The foundation of the LAW to lay,  
Nor where the JUDGES take no brib's nor strive  
To endeavour a RIGHT CAUSE Rong to drive.  
Where*



4.

*Where ambition and Honour of State  
No truth doth suppress, neither where the  
Hate*

*Or Love declar's or speak's no PRO nor CON  
But where to RIGHT is allways Justice done.*

5.

*There true Virtue flourish's and is grown,  
God himself liveth there as on his Throne,  
And blesses with his most powerfull hand,  
Them that dwelleth as JUDGES in that Land.*

6.

*There Sighs no Widdow nor no Orphan cries,  
Whilst JUDGES here the tenderplace supplies,  
Of Husband and Fathers in them reborn,  
Often too soon are lost and we forlorn.*

7.

*There no poor Soul doth cry nor complain,  
Of being press'd for his goods and small gain,  
Which gott by him in Sweat, labour and toil,  
And then to be taken away like Spoil.*

8.

*There a Thiefs from stealing keeps of his band,  
For fear of the punishment of the Land:  
There JUSTICE is kept sacred and maintain'd  
There ev'ry one his happiness has gain'd.*

*Cer-*

*Certainly three times happy is that Land,  
There no harm nor misfortune is at hand,  
Of the meanest there no complaint you hear,  
O LORD grant that such days always  
appear.*

Next to this Chamber is that of  
The Commissioners of the Smal affairs.

A bench of abundance litle importances,  
where Sentences are not past above Six  
hundred guilders, of which may be ap-  
peal'd to Schepens.

Next to this is

The Treasurer's Extraordinary.

Wherein the Landtax must be paid.  
Going up to the next stairs, is

The Hundreth penny Chamber.

Wherein that Tax must be paid.

Up higher the same stairs, is a square  
room, and on the right hand a Chamber  
with old books and writings of several  
offices in this house.

On

On the left is an entry, and in it the Chamber for the

Commissioners of the Manufacturies.

And further is a little one and through that the

Great Chamber.

Of the Council of war.

In the middle chamber are divers paintings of the ancient Trainbands, some, of an old and the rest of modern date.

The great chamber is over that of the great Schepens chamber wherein the Council of war assembles by Burgomasters and Colonel's order as often as the Military affaires of the City it requir's.

At one end are two tables, the largest for the Burgomasters and Colonels, the other for the Captains and Lieutenants.

In this Chamber are 11 fine paintings, portraits of the Trainbands in those days, and in the same dress as they us'd to pass muster in.

The most remarkable of these, is the piece wherein Sr *John Huidekooper*, knight and Baron of Marfeveen is represented as Capt., done by *Govert Flink*, as also that where *Mr. Rolof Bicker*, but especialy the piece

## 76 Description of the CITYHOUSE

piece wherein Doctor *Cornelis John Witsen* represent's a Deputy, both done by van der Elst, the undermost is done to admiration, and it would be but invain to take the trouble to look for the fellow to it. For not long since an admirer and knower of painting art said in the presence of several Gentlemen, if there is a picture in this world to be ador'd, One need not to go to any other Country, for they cannot be found so well in their kind.

Going down stairs in the gallery, is

### The Secretary Office.

With some rooms, 47 foot broad 21 deep. and 10 broad, this chamber and rooms are of the same bigness as that of the Assurances and the bankrupt's.

It has two doors each with a marble frontoon, above the one is *Fidelity*, represented by a Dog guarding his Master who is Murder'd, in the deepning is a burning altar with a hand and a sword, alluding to the Constancy of Mutius Scævola, who had mist to kill King Porcenna, and when taken, put his hand into the fire to shew that no Torture could make him to discover the Plot.

Above



Above the other door is *Silence*, represented by a sitting woman with her finger on her mouth, leaning on a dolphin, of a distance a goos with a flintstone in her beak, flying over a mountain. These fowls commonly make a great noise in flying, and thus betray them selves, and to prevent certain death when they fly over mount Taurus where many Eagles are, they take a flintstone in their bill to force them selves to Silence.

The fish (of any sort) is a token of silence, however to divulge a Secret generally belongs to a woman.

These emblems allude to the Secretary post, they must be honest and true to their trust. In this chamber are several drawers with old *Citywritings*, *Register* & *Notarybooks*.

The Cieling is adorn'd with squares, on the Chimney hangs the picture of *Mary de Medicis* to the life, and that of the Emperor Charles the fifth.

The next stair leads up to the Steeple and on that floor are divers rooms for sundry services, here is the stamp office, the Joiners shop, and other rooms.

On the third floor, is.

The

78 *Description of the CITRHOUSE*

The great Magasine of Arms.

Worth to be observ'd, it has the length of the whole fore front and some part of the side fronts.

Here is a compleat old fashion'd armour and accutremments for a Company Cuirassiers in full harness, wit helmets, Cuirasses, pulypieces, great swords, muskets and other arms, now out of Use.

Thole for present use, such as pik's, guns, swords, pouches, belts and other accutremments are kept in presses, every thing is in good order and ready for immediate use, it is a pleasure to see it, an overseer and several servants are continually employ'd to keep them in order, here is more than what the Burgers have occasion for, it is affirm'd that there is more then for Eighthy thousand men, and the fire arms are all markt with the word *Amsterdam*, in token that they are made or tried here.

Uphigher is the Garret with a stone floor.

The Cupolo is a great ornament to this building and has a fine prospect over the whole city, T'Y and Harlemmer rvuer, the Amstel stream and gardens, it is fill'd with

with a fine chime of bells, the largest weigh's between fix and seven thousand pound.

The hourwork is very fine, and excell's many others here in town.

The brass barrel is seven and a half foot diameter, and weigh's 4174 pound, he has 7200 holes with brass studs sticking out a litleway out of the barrel to strike the keys by which the clappers of the bells are mov'd, and can the Master play what tune he will,

Coming down into the great gallery at the right hand, is

### The Treasury Ordinary.

A spacious room with a lobby like that of the Orphan's chamber and of the same bignefs: VIZ.

22 Foot broad and thirty four deep, and the lobby is 10 foot broad and 21 deep

This Chamber is adorn'd with several ornaments, with a picture of *Mary de Medicis* to the life, a Card of *Amsterdam*, so as it was when first wall'd in the year 1482. done by one *Cornelis Anthonissen* anno 1536 who was at that time Archer of the attillery yard, and in the year

80 *Description of the CITYHOUSE*

1547 member of the City council.

On the bookcases are some of the Earls and Countes's of Holland, artificialy done in brasse and wood of great age, and which were in the old cityhouse on the Cornish of the Judgement Hall, and sav'd out of the fire, such as *William the Sixth*, *Philips the Good*, *Lady Jacoba*, and divers others.

Here is also an Atlas with the world on his neck, being an artificial piece, likewise a gilded Statue of *Justice*, the latter is made use of for an ornament upon the whipping post at the execution days.

The chimney is adorn'd with a fine history piece of Joseph and his eleven brothers to *Justify* them selves before him about the Cup which was privately put in one of their bags, with some verses futable to it

*Whole Egypt brings their goods and treasure  
To the Regent with much pleasure,  
And liv'd upon it seven years,  
When they were all in want and tears  
Slaves they made them selves to the King.  
For thousands can one carefull Man bringin*



On each side of the Chimney hang the arms of the two first Treasurers in this new house. VIZ: Mr. *Tulp* and *Dronkelaar*. The Frise of the mantel-tree is very nice carv'd, and lay's on white marble pillars.

The cieling is artificial painted by *Holsteyn*.

Above the inside of the door hangs a picture, done by *Brizee*, representing some bundles of lettres and papers, so artificial made as if it was natural, besides divers portraits of old Gentlemen Treasurers extra wel done. This Chamber has two closets, in the largest are several rarities, on the right of it, is

### The Burgomaster's Apartment.

A fine chamber 45 foot broad and 30 deep, above the entrance is a round like that of the Burgomasters, of which mention shall be made when a description is given of the Statue of Diana which is next to it.

This room is hung with crimson mock-velvet, and the lowerpart is wainscot'd and marbled. The two chimneys are

## 82 Description of the CITYHOUSE

adorn'd with colour'd marble pillars, and white marble Capitals. The frises are carv'd with branch'd work, representing the new Arms of *Amsterdam*, guarded on one side by *Justice*, *Prudence*, and *Fidelity*, in the likeness of children and accompany'd by the four Elements also like children, whilst *Hercules* drives away *Envy*, harpies, and other Monsters.

On the other side is the old city arms with all sorts of Sea children blowing their cockles, divers water beasts, carps, lobsters, watergreens, and reads artfully mix'd together.

Above the Chimney piece to the north is a fine picture with the story of *Fabritius's* constancy in his embassy from the Roman Senate to king *Pyrrhus*, who try'd his utmost to Corrupt him by proffering of him gold and afterwards try'd to frighten him with the terrible Neighing of a large Elephant, tho neither one nor the other could tempt him, the great Poet *J. van den Vondel* made a Verse under it to the following meaning.

*Fabritius keeps Constant in Pyrrhus tent,  
Through Avarice of gold could he not be  
tempt'd,*

By

By threatnings nor by roaring his Elephants  
made.

Thus, neither for brib's nor frights yields  
no Man of State.

On the south chimney piece is the story  
of *Marcus Curius*, being so much con-  
tent with a dish of turnips and his coun-  
try fare, that the Romans could not per-  
suade him with all their presents to get  
him in Town, under which is an other  
Vers of the same *Vondel* VIZ:

On Consuls watch Rome could not be  
abus'd

Whilst Marks *Kurius* the proffered gold re-  
fus'd

Content was he, when a dish of turnips could  
obtaine

Thus, temp'rance Virtue, is in Stat's af-  
fairs the Main.

The frist is pianti'd by *Ferdinand Bol* and  
the other by *Govert Flink*.

The Cieling is adorn'd with all sorts of  
branch'd work and divers emblems arti-  
ficialy carv'd, painted and guild'd.

On the sides of the chimney's hang the

## 84 Description of the CITTHOUSE

Arms of the Magistrat's that had their first sitting in this room.

The next Chamber to this is the Bur-  
gomasters's where we begun with, and  
thus we have been round this Compass.

Now for a description of the eight Sta-  
tues, which give a great Ornament to this  
gallery, and so artificial made that the  
most of the anticks strive to imitate them.  
Seven of them are the seven planets

*Saturn, Venus, Mars, Apollo, Jupiter,*  
*Mercury, and Diana*, in this order I shall  
describe them, the eighth is the goddess  
*Cybele*, with her I will begin and go round  
again as we did in viewing the chambers.

It is known that the ancient Heathens,  
especially the Egyptians cover'd their most  
wisdom with feign'd imaginations, and  
seemeth this allusion so pleasing still, that  
the artists are us'd to expres them selves  
daily in circumstantial affairs by emblems,  
and so have these statues their significa-  
tions, which can be apply'd on several oc-  
casions, we shall give here a short de-  
scription of them.

The goddess *Cybele* stand's between the  
Coun-



Council-and Orphan's chamber on a white marble pedestal of six foot high, she is (like the rest) six foot seven inches high with ornaments round her, gravely array'd, and with a mural crown upon her head, in her left hand a key and trumpet, and in her right wherein she us'd to hold a scepter, she bears up her robe, on each side of her is a Lion, creatur's that commonly attend her and draw her charret.

The *poets* stile her the Mother of the goddess's and the Earth, and give her several other names besides *Cybele*.

That she is Mistris of the Earth shews her mural crown and scepter, and the key, that she openeth and shutteth the Earth in its season, giving warning of the time with her trumpet.

The Lions which are the kings of all the beasts of the woods, signify the strength and power of the Earth, which is so powerfull as to give food and other necessaries, and therefore esteem'd as king above air and water.

The pedestal is adorn'd with all sorts of fruit and husbandmen's utensils, and with two horns of plenty sending forth all sorts of fruit twisted together, under and above fasten'd with a foliage of spades,

## 86 Description of the CITTHOUSE

rakes and other instruments, lower hang cornsheav's, bunches of grap's and other fruit.

The rural pipe and drums, signify the mirth of the laborers after harvest, the festoons about her are made of all sorts of fruit, and the fronts above the Council- and Orphans Chamber allude to the same.

On each side is a Lion with a horn of plenty behind, and a child at her side, surrounded with fruit and garlands.

Near this between the two stand's *Saturnus*, like an old bald man, he is nak'd, onely a loos robe about him, having in his left hand a sickle, and in his right arm a child whose belly he is ripping up with his teeth, below is a Cornsheaf, a plow, an hourglas, and the head of *Janus*.

The poets say that Saturn has been the Son of *Celum* or *Uranus* King of Crete, and of *Vesta*, signifying Heaven the one and Earth the other, his brother was call'd *Titan*, of whom he got the Government on certain term. *VIZ:*

That he should kill all his Malechildren. His Sister and wife *Ops*, being deliver'd of a Son, he kill'd the child like a barbarous father. This fable signifies that

*Sa.*

*Saturn* (by which nothing else can be understood then the Time) was brought forth by Heaven.

Which is grown so old by the change of the golden age in an iron one, like his countenance and Stature shews.

The killing of his child, signifi'd that the Time Spares nothing, but destroy's all what it has produced.

He has unmann'd his father (as they say) to prevent his bringing forth an other Time, since there is but one, and no more can be, the ancients say, there is but one world, to which they compare him

The Cornsheav's, Plough, &c. signify, that he is the Contriver of tilling the ground, which by him (the Time) is brought to more perfection, whilst the head *Janus* fitly can be taken for the spring and fall of the year His Charret was drawn by Oxen, which use to til the ground, the ornaments and festoons about him relate to Time and the fruitfulness of the Earth, in two of them under the arches are two Vissards, one old, and the other young, cornsheav's, turkish corn and instruments for agriculture, and on the other side, all sorts of distafs, as

## 88 *Description of the CITTHOUSE*

flax, cizars &c, the others above, are adorn'd with carrots, turnips, beans &c. and snak's writhing among them, all emblems of the product of the earth in time.

The next Statue to this is *Venus*, represented by a plump young Virgin, quite nak'd, she bears up with her righthand a drapery, and two children, *Cupid* and *An-tros* cover somepart of her shame with their hands, her head is wreath'd with a garland of flowers, in her left hand she has an apple, and at her side a Swan, at her feet a Dove, & behind her a dolphin.

This emblem has divers interpretations By the poets, but generally nam'd the goddess of Pleasure, all her dress are emblems futable to it. The poets say that she is born out of the seascum, to shew her inconstancy in love, her charret is drawn by Swans, doves and lustfull sparrows, a sign of passion in Love, and the apple in her hand signifies the strife and Division amongst the Lovers, whilst the two children are shewing their mutual love to one another, the ornaments are all futable to her actions, the festoons are made up of all things that us'd in dressing, as lookingglass, brush, comb, ringlets of hair,



hair, bow, quiver &c. adorn'd with garlands of Myrrh and roses. On each side of the entry to the Stair under the arches are allusive festoons with shells of mother of pearl, cockles billing pigeons, sprigs of roses &c. prettily intwin'd together.

*Mars*, the god of War stand's next to her turning his face to wards her.

This artificial Statue is in full armour, the buckler on his arm, the sword by his side, and the battle ax in his hand, his body is cover'd with a Scal'd coat of mail.

The crest of his helmet is a dragon that grinds his teeth whilst a ravenous wolf and a devouring raven attend him.

This statue has also divers significations. The ancients say that he is the Son of *Juno* who has brought him in to the world without her husband's aid or knowledge, his usual way was *Terror*, *Anger* and *Violence*, and *Bellona* drove his Charret.

*Juno* is said to be the goddess of Riches, from whence War proceeds, whilst riches generally is accompagny'd with Pride and Malice. Mars is taken to be the first Inventer of War, and all what is belonging to it. On the pedestal under him

90 *Description of the CITTYHOUSE*

him are all forts of ancient warlike accoutrements, as helmets, cuirasses, bucklers, swords, trumpets, bows, quivers &c. very fine carv'd in marble.

The frontoons of the chamber of accounts and Schepens - Extraordinary allude to the same, they contain whipping children, devouring Wolves, death's heads, thanks, and all other fatal marks of war.

Passing the door of Schepens Chamber, stand's *Apollo*, in the figure of a pleasant youth, he is most nak'd onely a light drapery round his back with a slip down his lowerpart, his head is adorn'd with a wreath of laurel, with his right arm over his right shoulder to get an arrow out of his quiver, which hang on the left shoulder holding the bow in the left hand. The monstrous Dragon, Python, ly's before him kill'd and a Lyre by his side.

The poets say that *Apollo* was a Son of *Latona*, with child by *Jupiter*, and brother of *Diana*, he was by the ancients the god of the poets, physicians and prognosticators, which was known by his temple at Delfos and by more other things

things he had divers other nam's, as *Sol*, *Phebus*, *Apollo*, which have their significations.

His proper being is the Sun, to which all fables of the ancients can be made applicable, for which reason he was the day, and his sister *Diana* the moon the goddess of the night.

He puts life into every thing by his power, brings forth all sorts of herbs and physick stuff, rejoyc's man and beasts with his pleasant beams, and is taken for the Sun, the heart of heaven, the Soul of the world and Jupiters eye.

The exercise of string'd instruments, of which he is said to be the master, signify's, Eloquent speeches, fine comfortable words, which tak's away in cumbrances, and sorrow of heart as wel as musick and Songs.

The killing of the Dragon *Python* signify's that his heat dry's and prevent's the rotteness (which the Grecian express by the word *Python*) proceeding from toomuch moist humours.

His Lyre and other musical instruments, signify's the harmony of Heaven. His charret being drawn by four firy horses, means the four seasons of the year, and  
was

92 *Description of the CITTHOUSE*

was the same garnish'd with seven fables, which have also their significations to Time, Earth, human kind &c.

His white marble pedestal is cover'd with all sorts of instruments, as harp, lyre, bagpip's, flut's, hautboys and other sorts, as also a Celestial globe with signs, a scroll of paper of simples paint'd on it wreath's of lawrel, and other things allusive to the statue.

The festoons round it are with leav's, flowr's and fruit finely carv'd, also allusive to the fore goings.

The next is *Jupiter*, signify'd by a strong and venerable man, full of hair and bearded, he is clad with a shining robe enamel'd with stars, he has in both hands flashes of lightning, on one side of him stand's an Eagle with a thunder bolt in his claw, and on the other side a Ram.

The poets say he is the Son of *Saturn* (the Time) who has begot him by *Ops*, she also call'd *Rhea*. The latinist's call him *Jupiter*, as much to say, assisting father, the Grecian call'd him *Zeus*, which is, cause of life.

He got the name of *Jupiter*, because  
he



he procreates many usefull things for human kind, for when he was King, he made the rude people live sociable together, broke them of many discorders, and taught them many usefull Sciences. His waggen was drawn by two Eagles, and garnis'd with five stories of his own, all emblems which have their proper signification and enough to be found by other writers.

Next to this com's the statue of *Mercury*, like a wellshap'd youth, tollerable ripe of years, most nak'd with a light robe round his back, which he lifts up with his right hand where in he has a serpent's rod leaning on his hip, he rest's against a stem of a tree, holding in the right hand the money purse, his hatt and Shoes are wing'd and next him stand's a Crowing Cock.

The ancient poets say that he is a son of *Jupiter* born of the fairy *Mary*, the daughter of *Atlas*.

He was a messenger of the gods, especialy of *Jupiter*.

He was reckon'd to be the dextrouft thief and all his thefts are allusive to divers tim's and affairs.

The

94 *Description of the CITTHOUSE*

The rod of *Caduceus* which he has got of *Apollo* for want of the lyre, had the strength to make peace between two contentious, if he laid it between them, which he tri'd on two fighting serpents, who immediately were quieted and twisted round the staf, lastly he was taken for the first *Astrologer*, he taught the people to live prious, and excercis'd the *Egyptians*, in the orthography, for which reason he was call'd the messenger of the gods.

The name of the God of Meachants and Thiefs he got by his *Eloquence*, which by misusage causes divers cheats to deceive a fellow Creature and to detract from him.

This *Eloquence* is also compar'd by his rod, which is able to appease variences through force of substantial reason. His wings allude to the same. *VIZ*: that an Orator must be quickwitted and fluent of tongue to obtain his aim through force of ingenious discourses, the adjoyn'd *Animals* have also their significations, and to give a description of them all, would take up too much room. The ornaments round him are of handfom festoons with all sorts of emblems relative to this Statue,

tue, as the wing'd Hat, the Serpent's Rod, the money Purse, Penns, Inkhorns &c. handsomly fix'd in branch'd work of bindweed.

Between the Doors of the Burgomasters Apartment and the Treasury stands the Statue of *Diana* extra well done she is airy dress'd, holding a Bow with her left Hand on her Shoulder, and in her right a burning Torch, her Head is crown'd with a half-Moon, near her stands a Stag and at her side on the ground two Sea-monsters with Crabs and Lobsters crawling about them.

*Diana* was the Sister of *Apollo*, Daughter of *Latona*, they say as she was the first born, assisted her Mother in labour of her Brother, and taking so much notice of her Mother's pains, pray'd *Jupiter* for the Preservation of her Virginity which he granted her.

She had formerly also the Name of *Juno*, *Hecate*, *Dycline*, and *Juno Lucina*, she is commonly taken for the Goddess of Bearing, for she us'd to assist them, she was also a Goddess of Hunting, alluding to the swiftness of the Moon, as having the Preference in this to the

G

Stars,

96 *Description of the CITTHOUSE*

Stars, her Pedestal excell's all the others in art, and of three Years labour.

It is a compleat hunting Equipage, very fine done, as divers sorts of Nets, Buglehorns, Quivers, Boarspears, Hunter's-Knives, Pouches, and such like more, so artificial done as if it was natural, surrounded with wooden Rails to save it from getting damage. The Festoons just by are also very handsom with shells and corals twisted, and the rounds above the Chambers near it, are ornamented with Cupids, Fishes, & Horns of plenty with all sorts of fruit.

The Paintings in the Galleries, represent the History of War between the Batavi and Romans.

Above the Burgomasters Apartment, is to be seen the Conspiracy of *Claudius Civilis* to shake off the Roman Yoke, painted by *Ovens*. In the next Piece is to be seen the Advancement of *Brunio*, General of the Caninefat's, who had the same Intention as *Claudius Civilis*.

He is supported on a Shield by several strong Men and proclaim'd as General in the Army, painted by *Lievenfs*.  
On



On the other side above the Council- and Orphans-Chamber, Peace is made between the Batavi and Romans. *Peace* descends from the Clouds whilst the Generals of the Armies on the River side near the broken Bridge give their consent to the Treaty, this is done by *Jordaans*.

In the Pannels above the Stairs going-up to the Marriage Chamber, is to be seen the Surprise of the Romans in the Night. The Batavi under Command of *Cerial* chose a dark Night to master the Roman Army, came down the River unawares and landed in several Places, made a great slaughter and took with them great Prizes and the Admiral's Ship, also done by *Jordaans*.

Above the Door of the Chamber of small Affairs, and over the Stairs next to it, are two Pieces lately done by *le Grand* in *fresco* after the Italian Manner, but not esteem'd by Masters, in one of them is the Discours between *Claudius Civilis* and the Roman Generals on the half-broken Bridge over the Nabalie (the Niers) to make Peace with the Romans, in the other is to be seen the Prizes taken from the Romans and their Submission in offering their Presents.

## 98 Description of the CITYHOUSE

In the Spaces above the Burgomasters and Execution Chamber are two artificial Pictures both done by *Jordaans*, one is the History of *Samson* when slew the Philistians with a Jawbone of an Ass, and in the other, *David* killing *Goliath*

The other Spaces are yet empty but will soon be fill'd, the Histories are already prepared.

F I N I S.



# A S H O R T T A B L E

## T O T H I S B O O K,

<b>P</b> icture and Description of the old City-house.	Pag. 4
————— of the new One.	10
Description of its Chambers and Galleries belonging to the 1. Story.	15
————— of the Tribunal.	20
————— great Hall, and Galleries belonging to the 2. Story, with the Images above its Chambers.	29
————— eight Statues in the Galleries.	34
————— Paintings in the middle of the Cieling.	40
————— Paintings which are on high in the Galleries.	96
————— Heaven-and Earth-Globes.	44
————— of the flat Ground of the Chambers, &c.	46
————— of the Burgomasters Chamber.	46
————— Apartment.	81
————— Execution Chamber.	53
————— Thirty six Counsellors or Council Chamber.	55

Def;

# T A B L E.

Description of the Orphans Chamber.	63
_____ Chamber of Mariage Af-	
fairs and Injuries.	64
_____ of Sea Affairs.	64
_____ Mercers Hall.	65
_____ Painters Chamber.	65
_____ Arms Chamber.	65
_____ Chamber of Infurance.	67
_____ of Bankrupts.	67
_____ of the Levant	
Trade; &c.	68
_____ of Accounts.	68
_____ of the Schepens	
Extraordinary.	69
_____ Schepens Chamber.	70
_____ Chamber of the Commis-	
sioners of small affairs.	74
_____ Treasurers Extraordinary.	74
_____ Hundreth Penny Cham-	
ber.	74
_____ great Chamber, or Council	
of War.	75
_____ Secretary Office.	76
_____ great Magazine of Arms.	
_____ Treasury Ordinary.	79



4672<sup>3</sup>